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But to dwell further on such refinements would give a false impression of an excellent and helpful piece of work for which every student of later Greek philosophy will thank the author.

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P. Ovidi Nasonis Tristia, Epistulae ex Ponto, Halieutica, Fragmenta.

Recognovit brevique adnotatione critica instruxit S. G. OWEN.
Oxford: Clarendon Press, 1915. 3s.; india paper, 4s. 6d.

Users of Mr. Owen's Oxford text of Persius and Juvenal will welcome from his hand the initial volume of Ovid in the series, containing the poems written in exile—*Tristia*, *Ibis* (why omitted in the title?), *Epistulae ex Ponto*, and *Halieutica*—together with some five pages of fragments. By way of preface Mr. Owen supplements a brief but comprehensive account of the manuscript tradition with some notice of recent monographs. A rather more than usually full and suggestive apparatus supports the carefully conservative text. The fragmentary *Halieutica*—the genuineness of which Mr. Owen follows recent criticism in sustaining—is conveniently illustrated by the printing in full of Pliny's detailed notice. The serviceableness of the concluding *index nominum* is increased by inclusion of indirect references as well as of express mentions—a feature especially useful in the case of so allusive an author as Ovid. As regards type work and general makeup, the book sustains fully the standard of the series. Read *Pannonia* (Frr. fin.).

H. W. LITCHFIELD

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Greek Sculpture and Modern Art. By SIR CHARLES WALDSTEIN.

Cambridge: University Press, 1914. Pp. 67; 78 plates.

The book consists of two short lectures addressed to technical students of the Royal Academy, one on "The Technique," the other on "The Subject Matter of Art," abundantly illustrated with seventy-eight plates gathered in the second and larger part of the volume, with extenuating explanations in the preface and the appendix. And for such students no better brief introduction to Greek sculpture could well be devised. Even the commonplaces of criticism with which the book abounds may be justified on the ground that discriminating and emphatic mention of them by an authority of the author's distinction may be of considerable profit to those to whom they are addressed.

Most people will find some of it hortatory and negligible, and much of the analysis still too transcendental. Sir Charles Waldstein reads artistic results too frequently from the outside.